STRINGIN' THE BLUES

Martin Norgaard

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Instrumentation

1 - Conductor's Full Score
8 - Violin 1/Violin Solo Sheet
8 - Violin 2/Violin Solo Sheet
5 - Violin 3 (Viola T.C.)/Violin Solo Sheet
5 - Viola/Viola Solo Sheet
5 - Violoncello/Violoncello Solo Sheet
5 - Double Bass/Double Bass Solo Sheet
1 - Piano
1 - Opt. Drum Set

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Martin Norgaard is the author of the groundbreaking methods *Jazz Fiddle Wizard, Jazz Fiddle Wizard Junior, Jazz Viola Wizard Junior,* and *Jazz Cello Wizard Junior.* He is currently a doctoral fellow in music education with a jazz emphasis at The University of Texas at Austin.

Norgaard taught jazz and commercial strings at Belmont University and Vanderbilt University for six years, and was director of the Belmont Jazz String Quartet and Jazz String Septet, which were featured at IAJE 2001, MENC 2002, and ASTA 2003.

Norgaard is a frequent clinician at state and national conventions for ASTA, TMEA, OMEA, IMEA, MENC, and IAJE, and has taught at summer workshops such as the IAJE Teacher Training Institute, South Carolina Suzuki Institute, Augusta Heritage Festival, and Vanderbilt's International Fiddle School.

About the Music

Stringin' the Blues is a medium-slow blues swing piece. Following standard jazz writing practices, the triplet feel is not notated but implied. This work should be played with a heavy feel, and with the rhythmic unevenness of the swing eighth-note lines exaggerated. One of the challenges of this piece is to get the tutti solo sections that feature eighth-note lines (bars 29–32) to sound like one instrument. These sections are inspired by the sax soli sections of traditional jazz big band charts and are very effective vehicles for teaching jazz phrasing. Also, try to get the notated slides (bar 4, upper strings) coordinated in all sections.

The swing feel affects all rhythms. As an example, the second note in measure 4 in the upper strings, on the "and" of 2, is played later than notated due to the swing subdivision. Students will do this instinctively if the rhythm is demonstrated for them. Longer notes should be played with a small accent followed by a diminuendo (bar 10, first note in upper strings). I encourage experimentation with little or no vibrato. Try playing the entire piece with little or no vibrato except at the end of longer notes.

This piece explores several textures. The melody is initially presented by lower strings in pizzicato, then moves to violin 1 with a traditional stopped blues accompaniment (m. 13). The piece continues with a send off into a tutti shout chorus (m. 25), followed by a short bridge with a pedal (m. 37–43). The accompaniment to the improvised solos alternates between the stopped feel and a regular blues walking feel. In a performance with more than two soloists, one could repeat back to either bar 57 or 45. In addition, the accompaniment in upper strings could be eliminated from the initial solo(s). After solos, the piece circles back through the various sections, including an expanded tutti solo section.

The solo sections should feature individual students. An informational sheet is included for each instrument. The soloist can choose between two approaches. The easiest is to use the same scale throughout the solo. This does not require the student to be aware of chord changes, but the soloist may need a cue when the solo is over. The more advanced option requires the student to continually be aware of the 12-bar form. This can be accomplished by teaching how to hear and improvise around the inner melody listed on the solo sheet. In performance, have students solo at the front of the stage. Microphones will allow them to be heard over the orchestra and optional rhythm section.

Martin Norgaard

String Editing: Soon Hee Newbold

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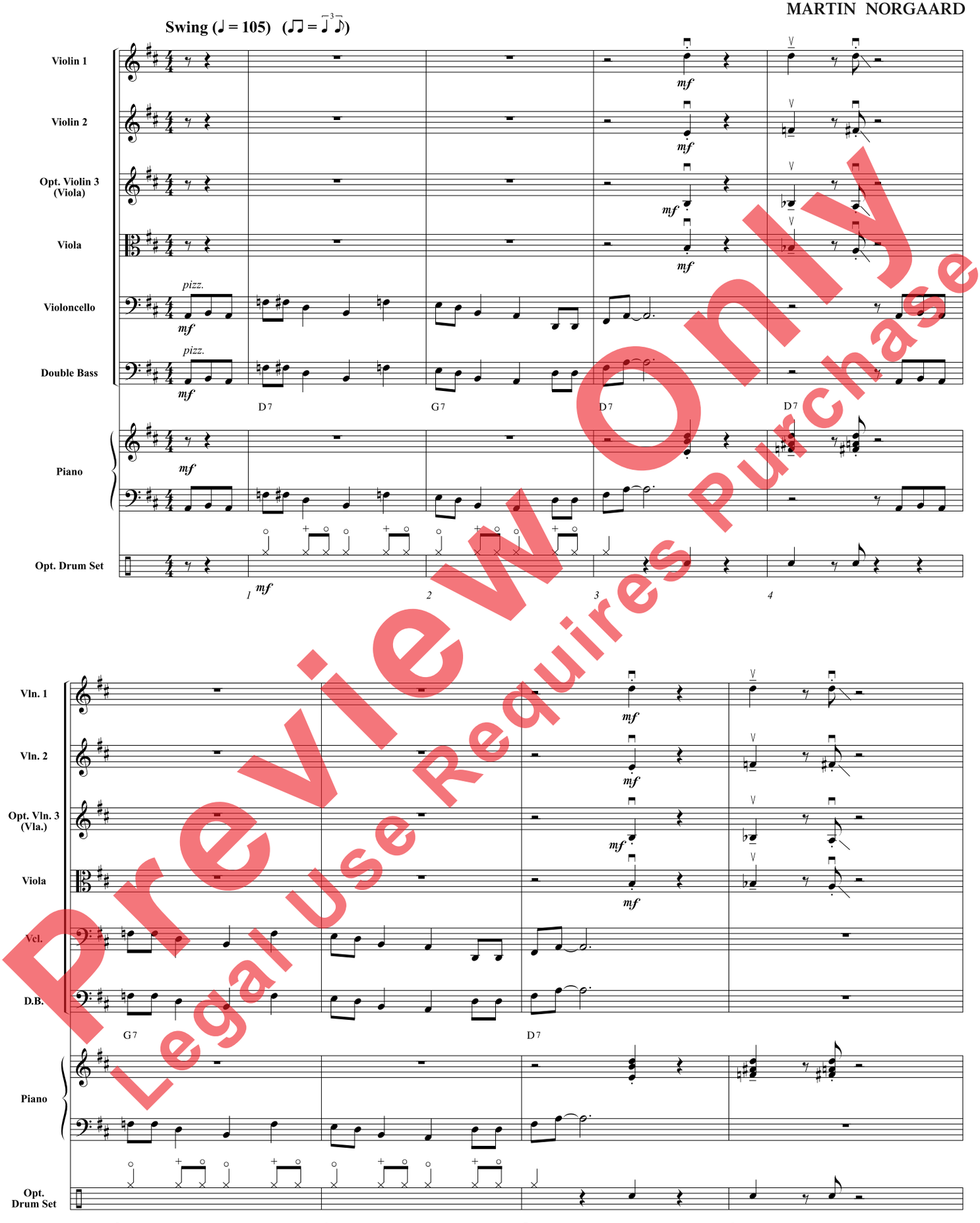
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 4:00

STRINGIN' THE BLUES

MARTIN NORGAARD



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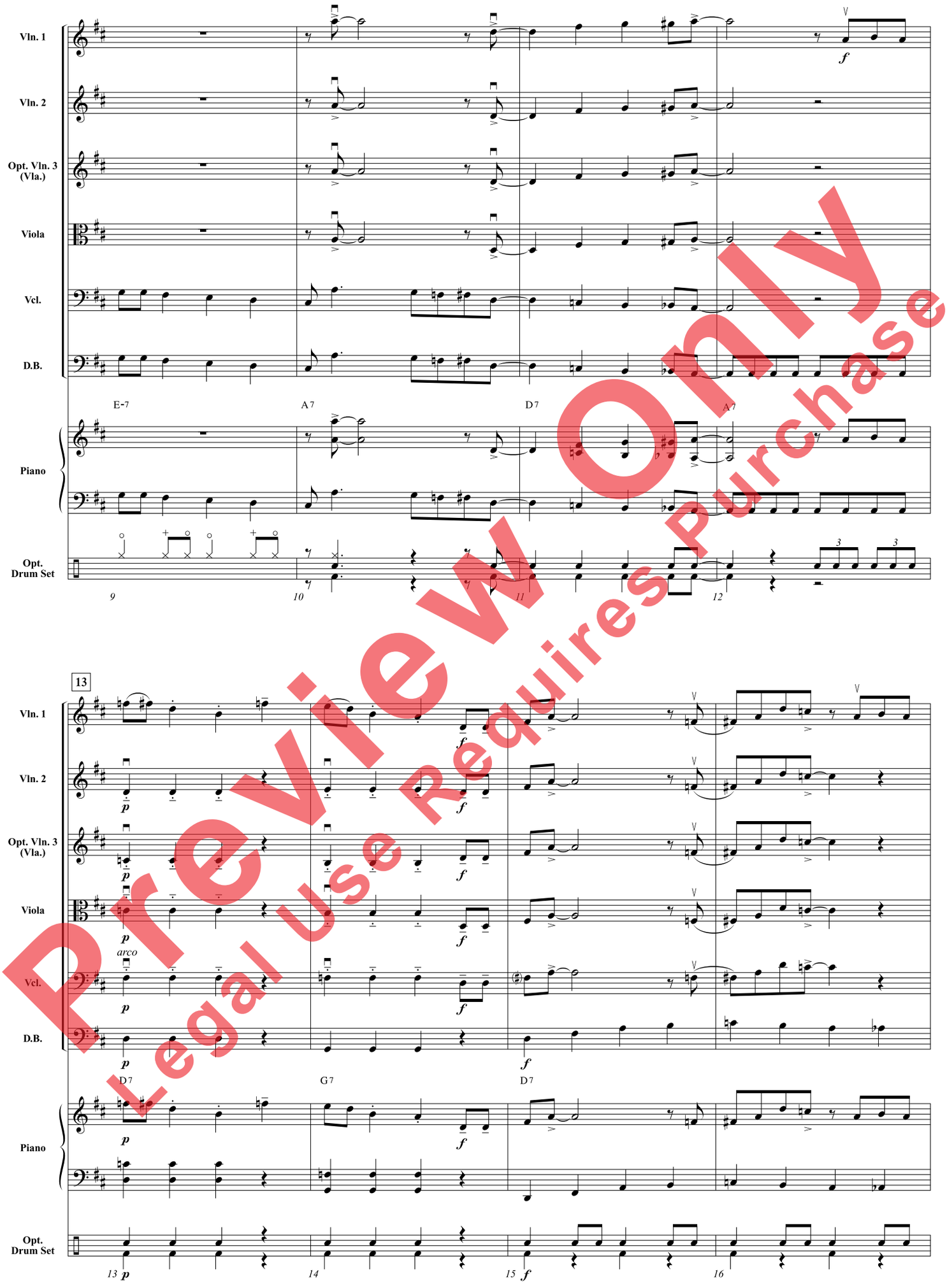

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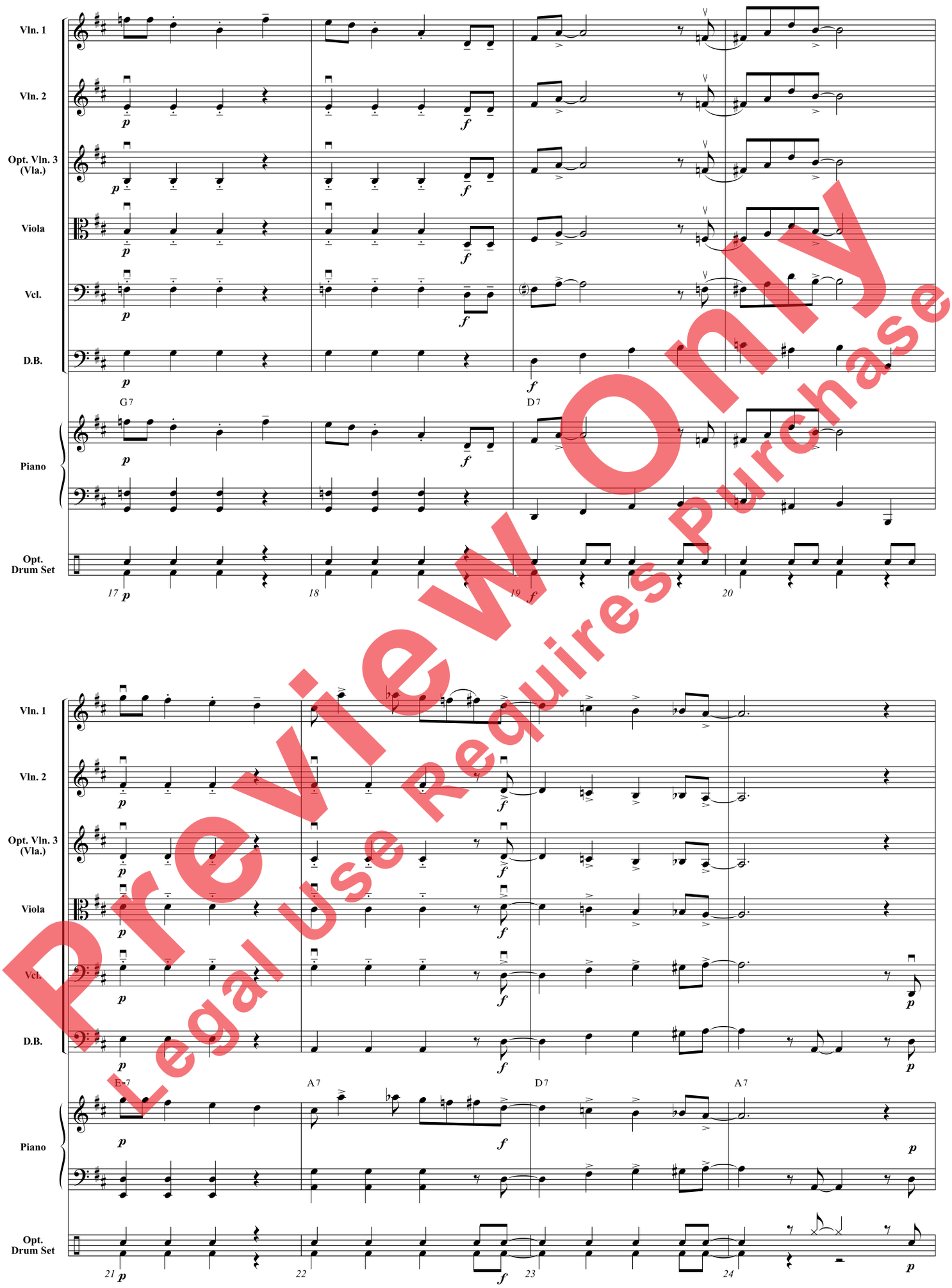

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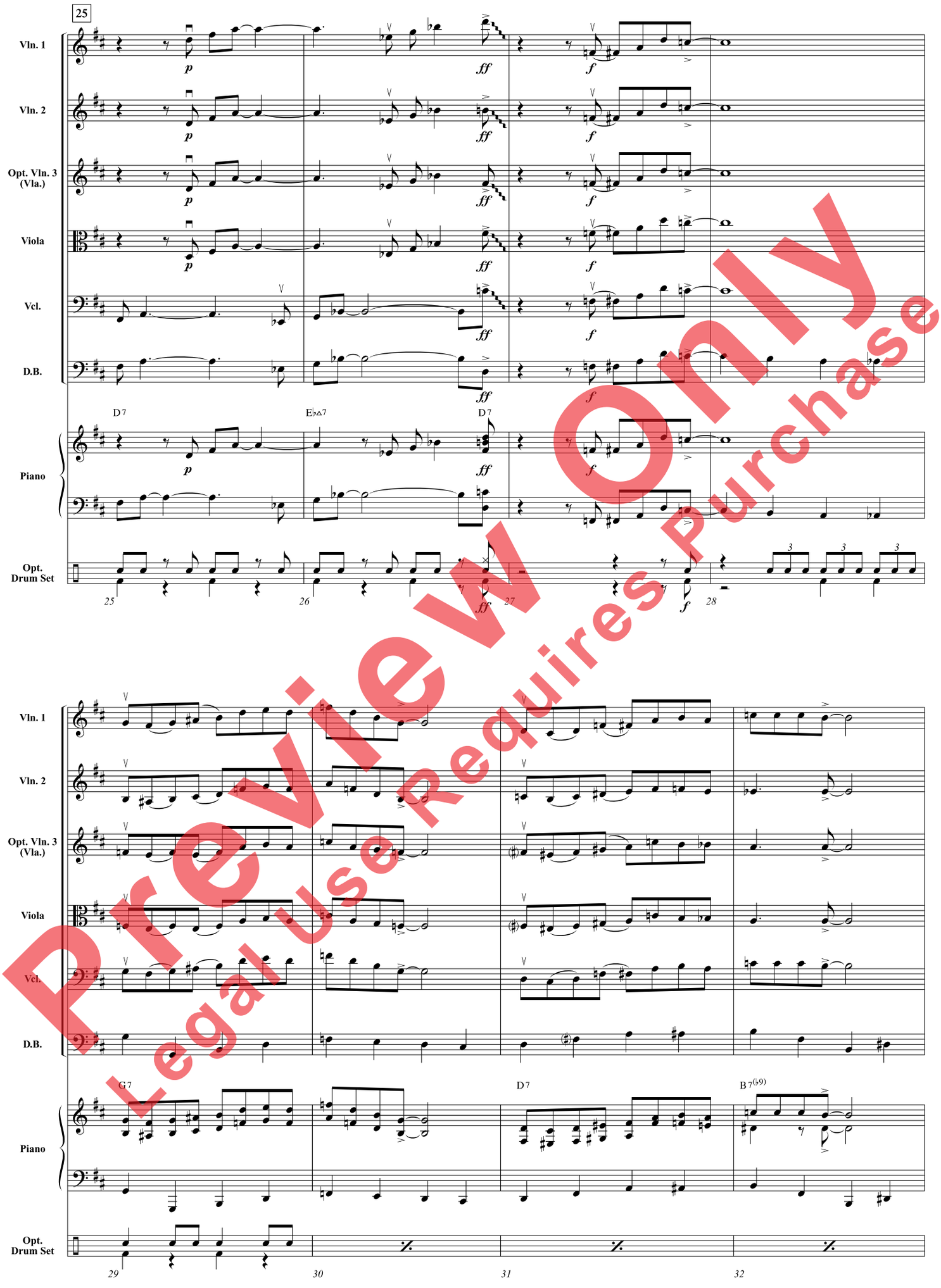

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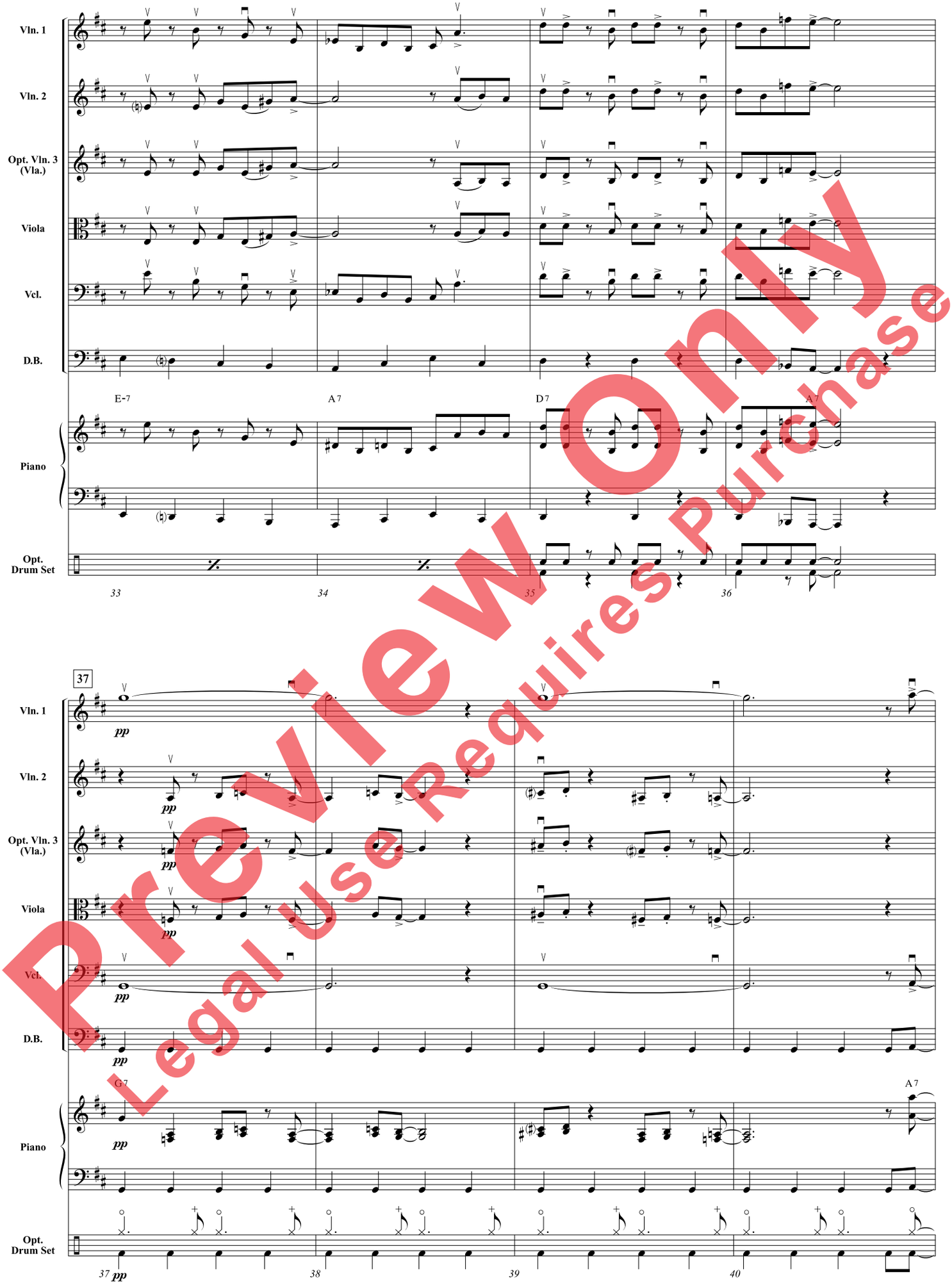

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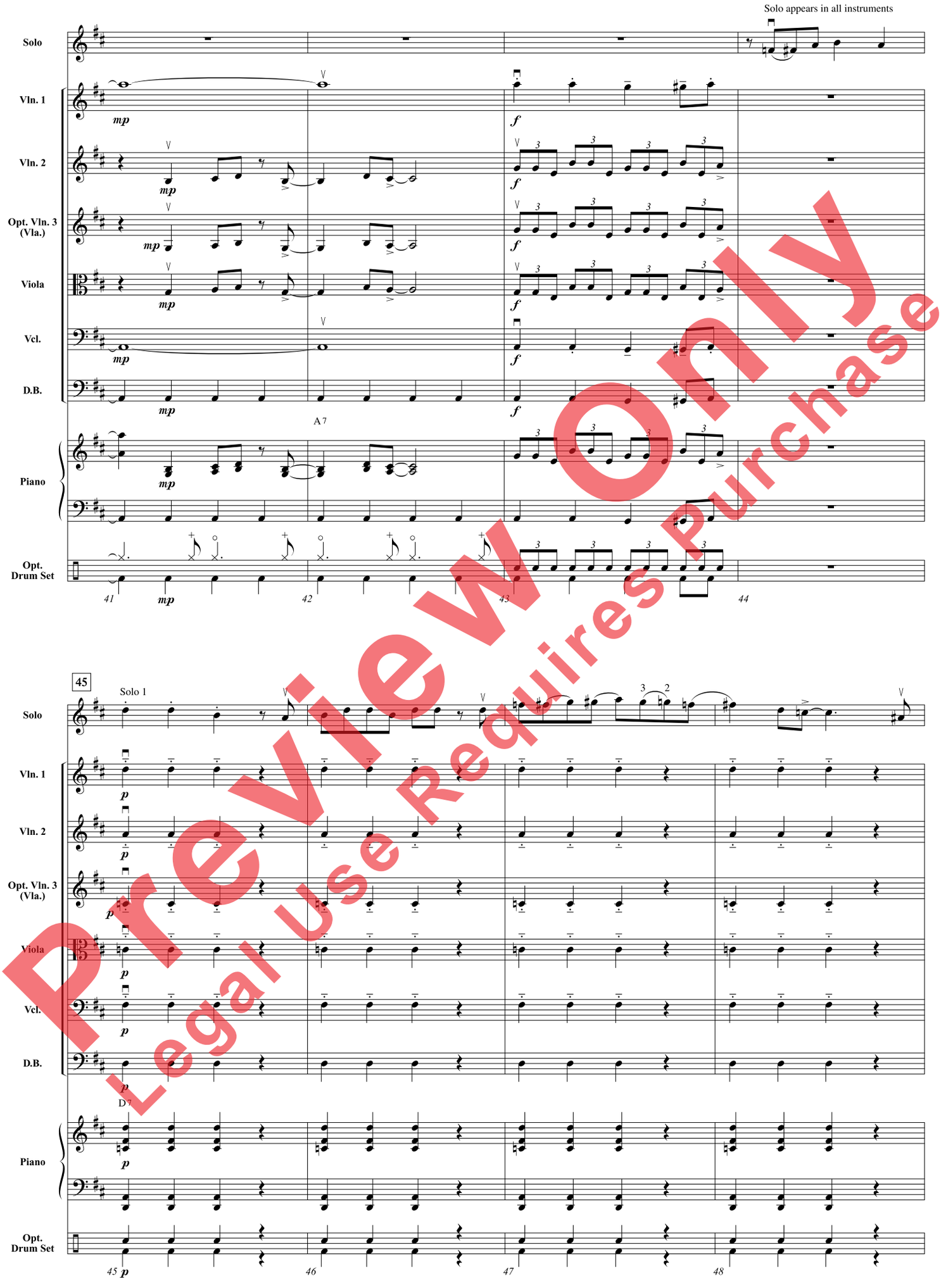

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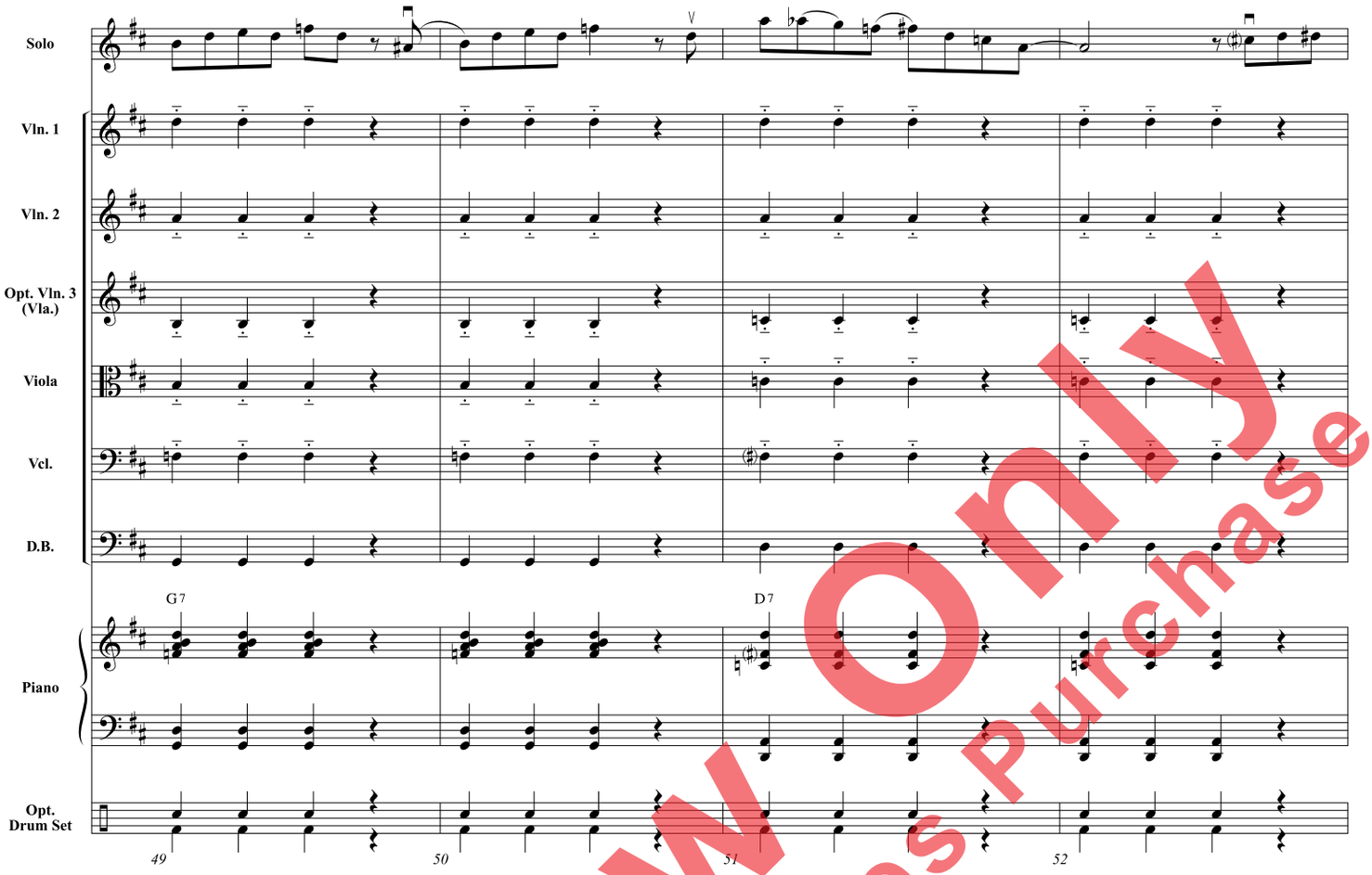

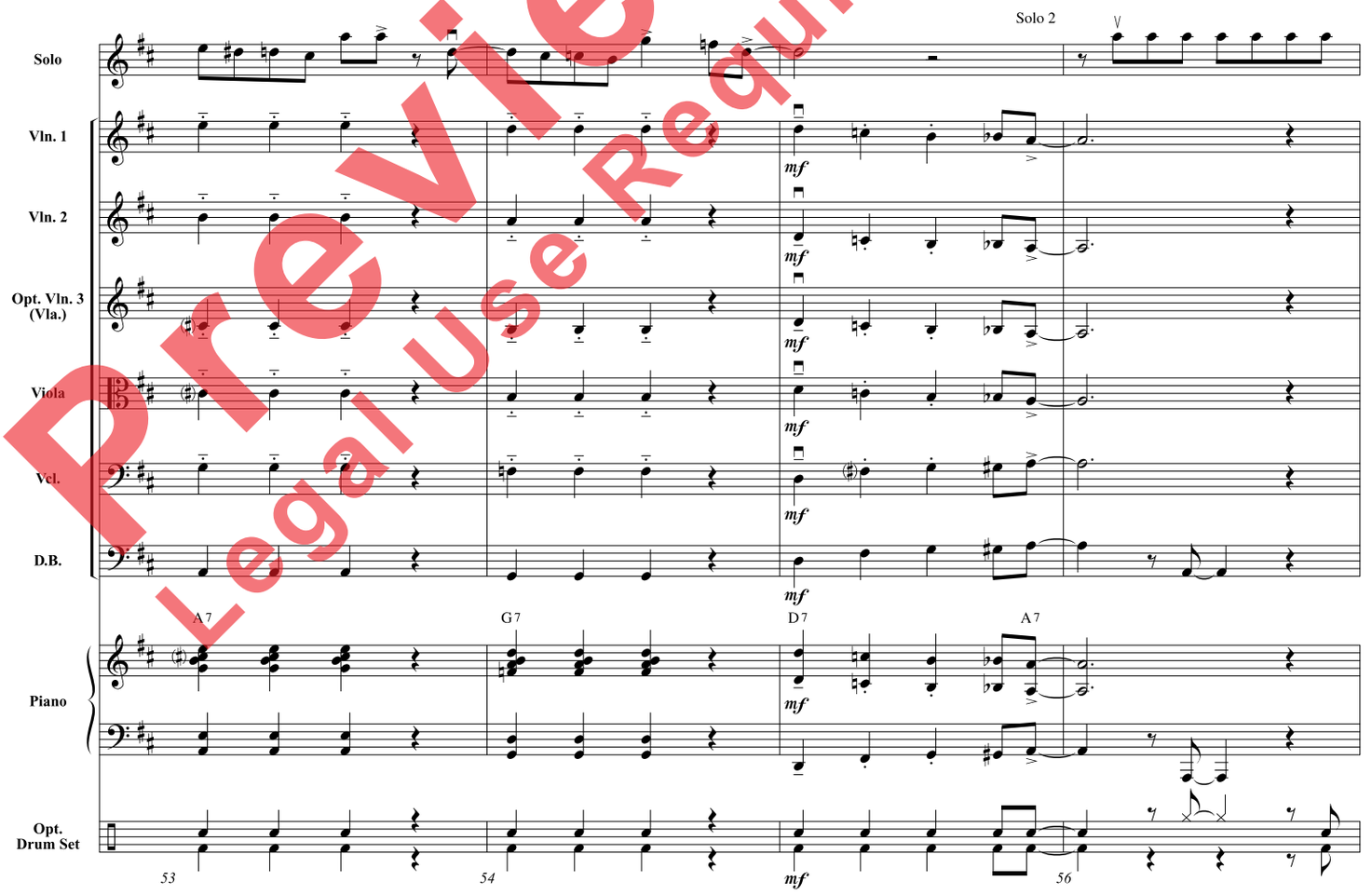

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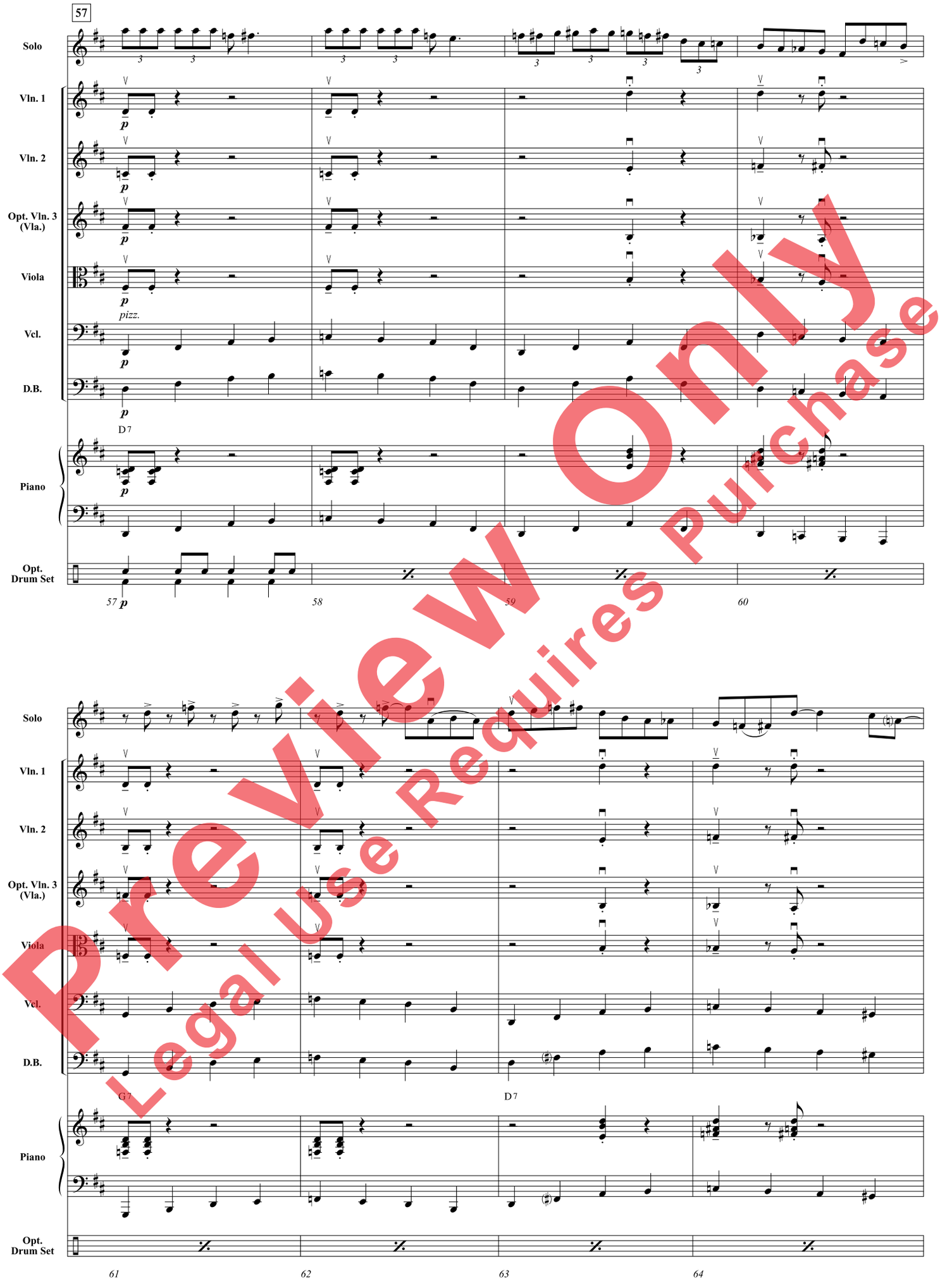

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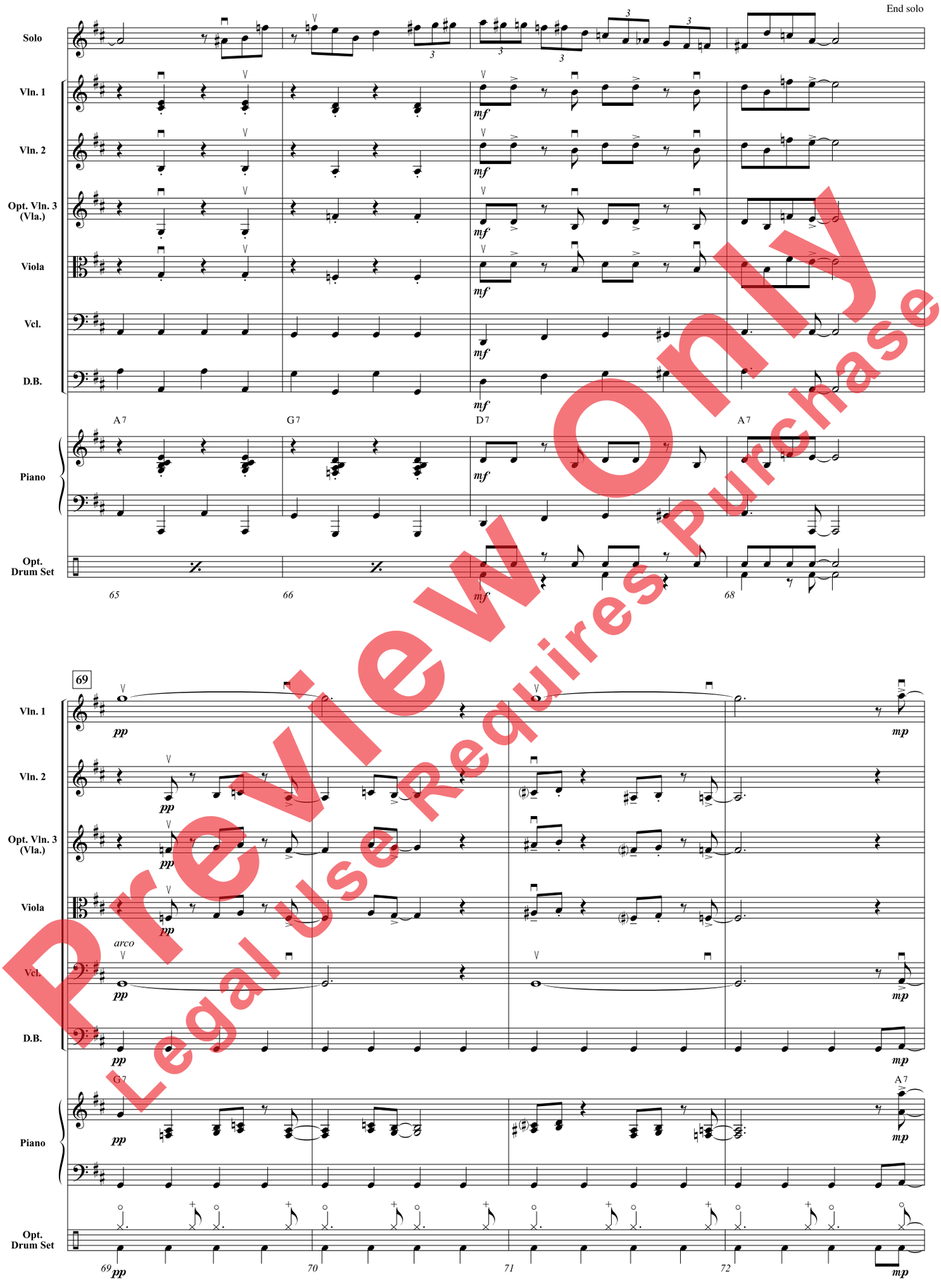

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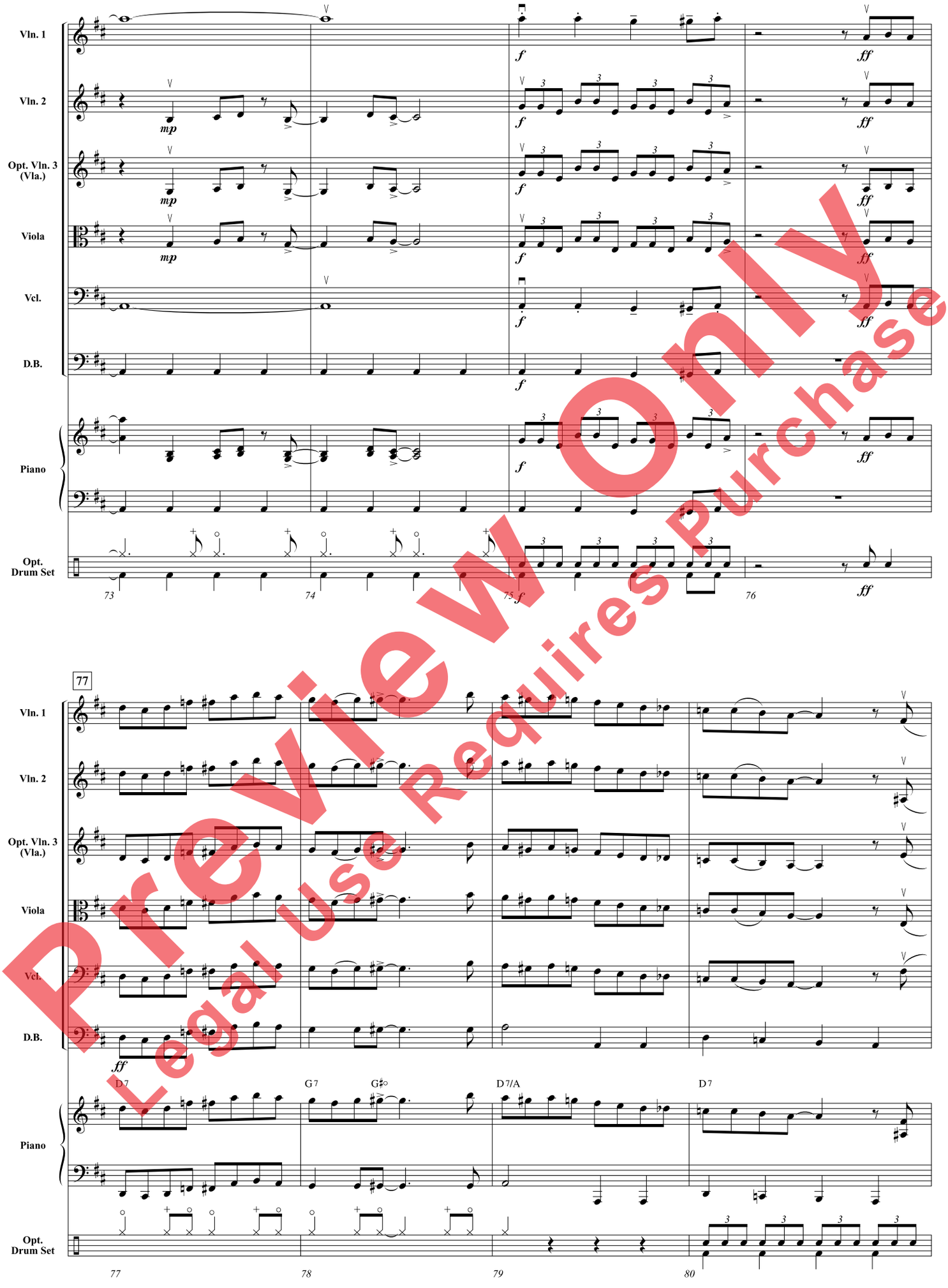

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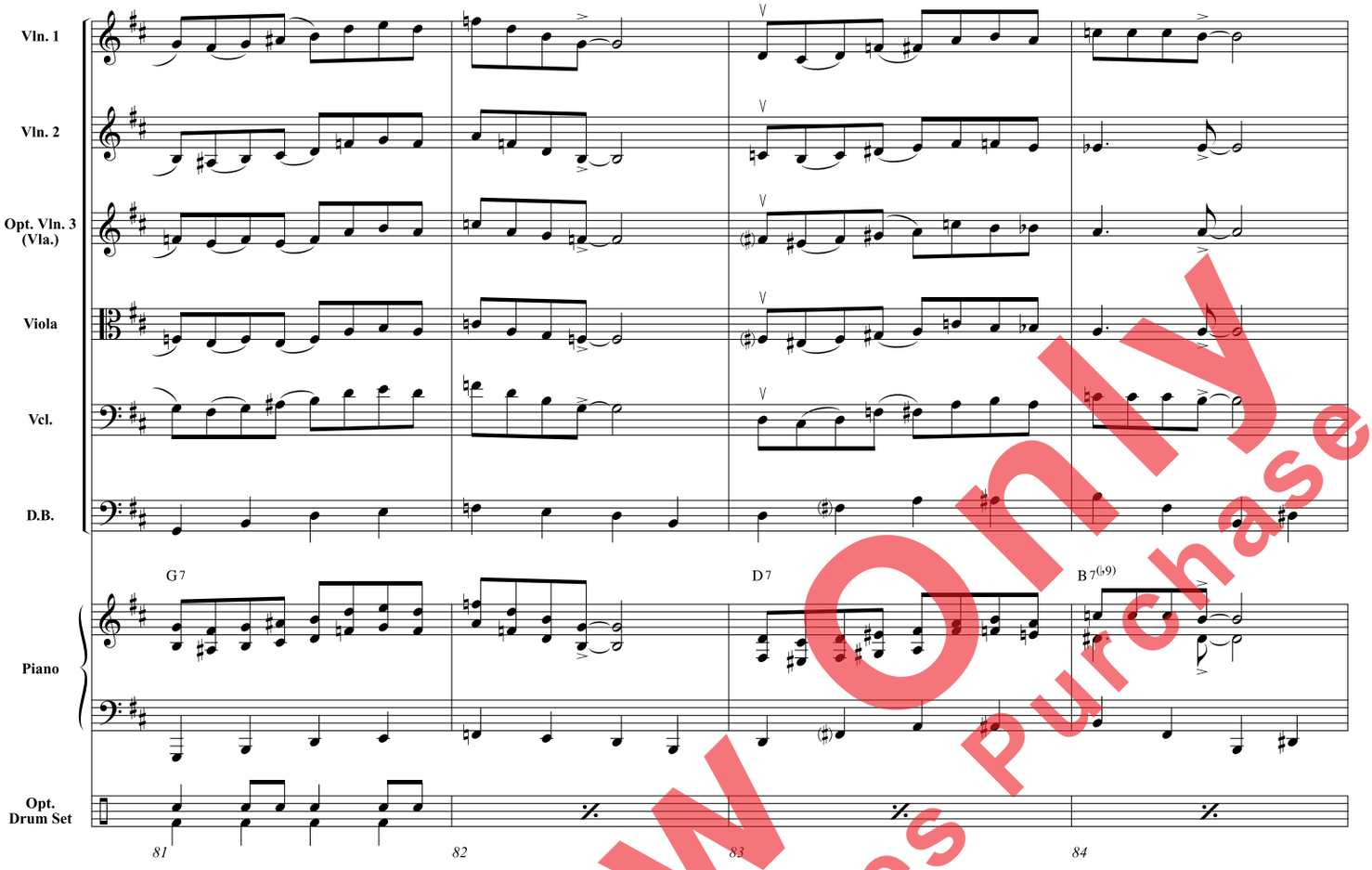

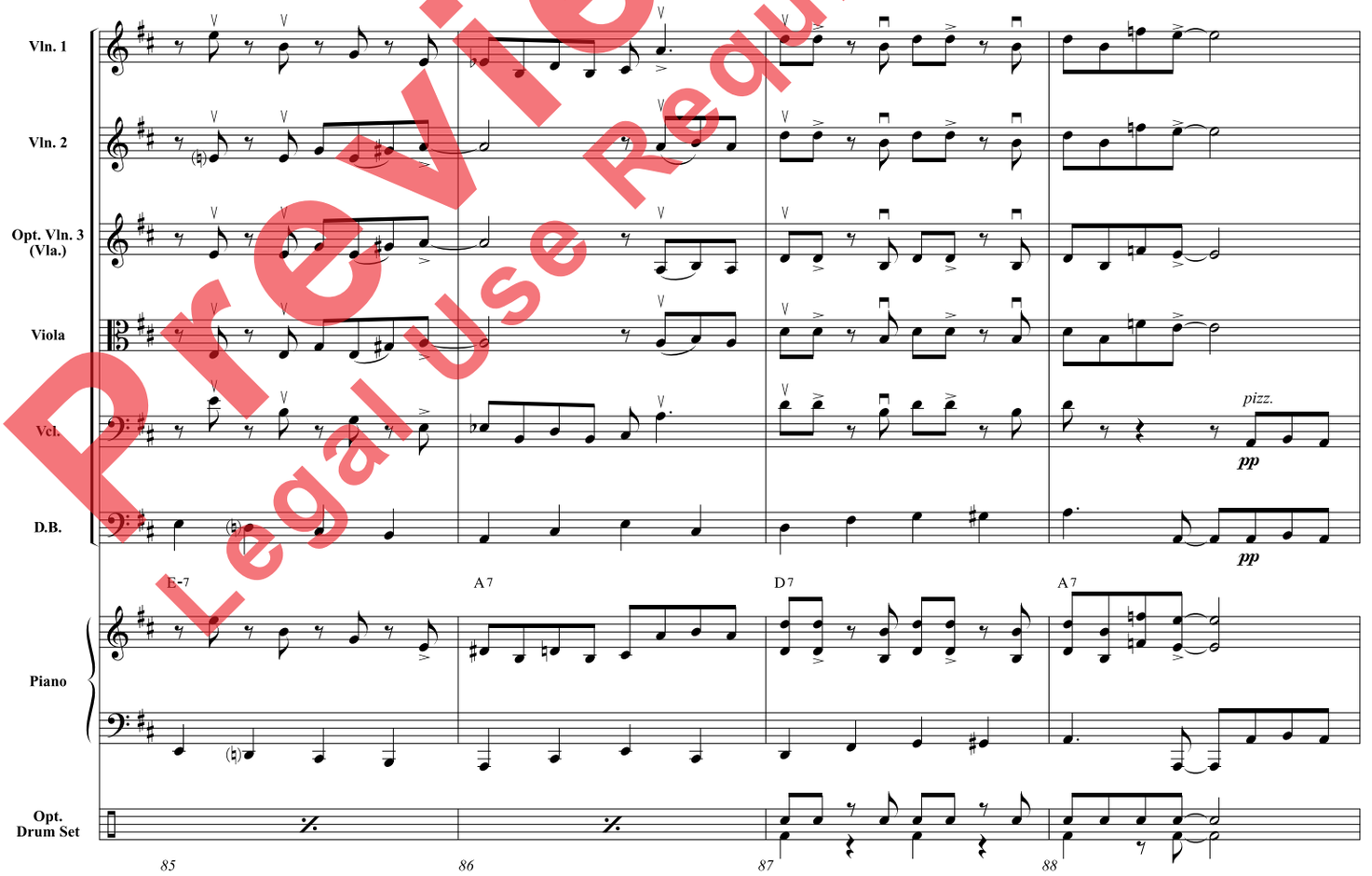

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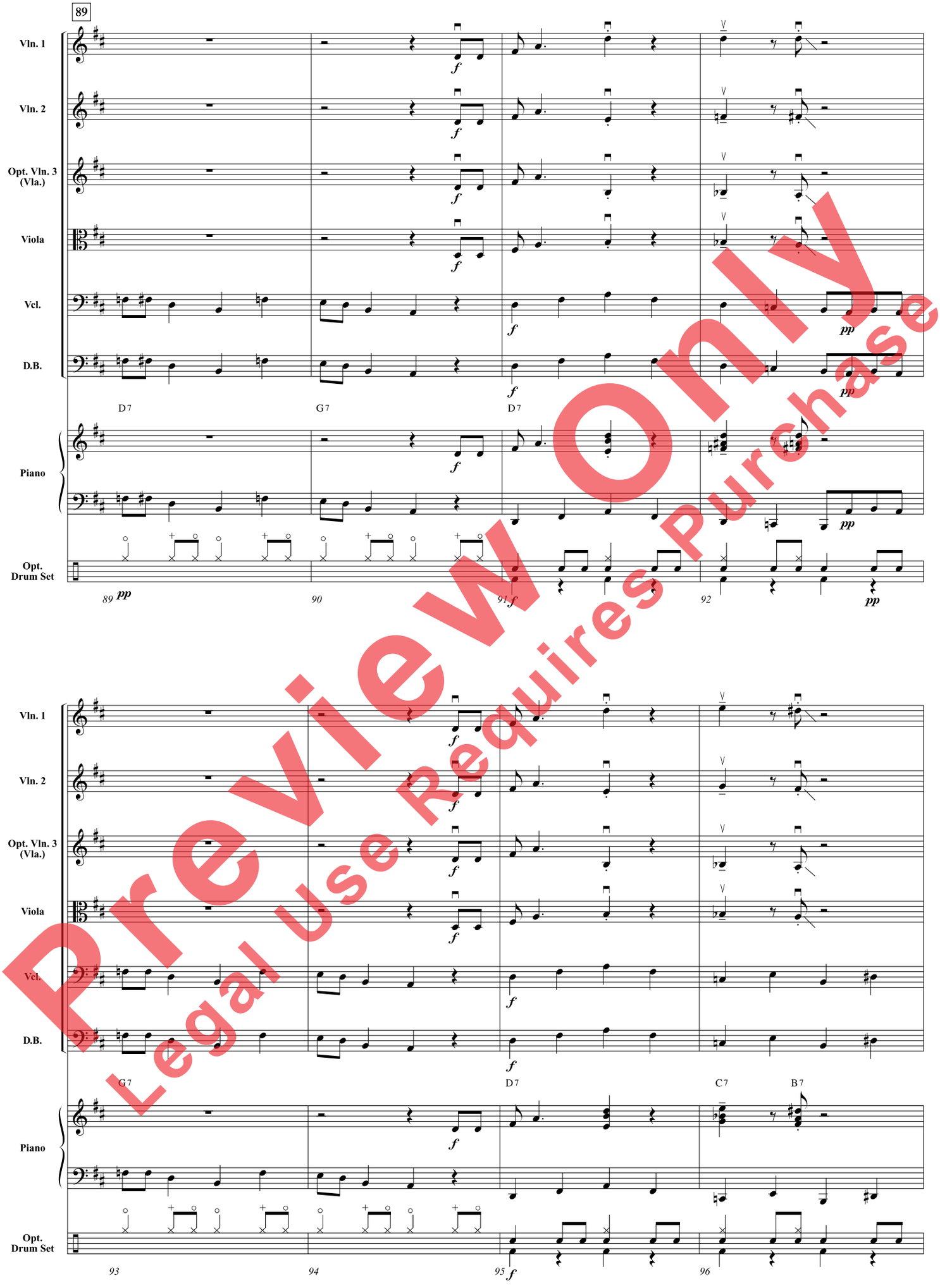

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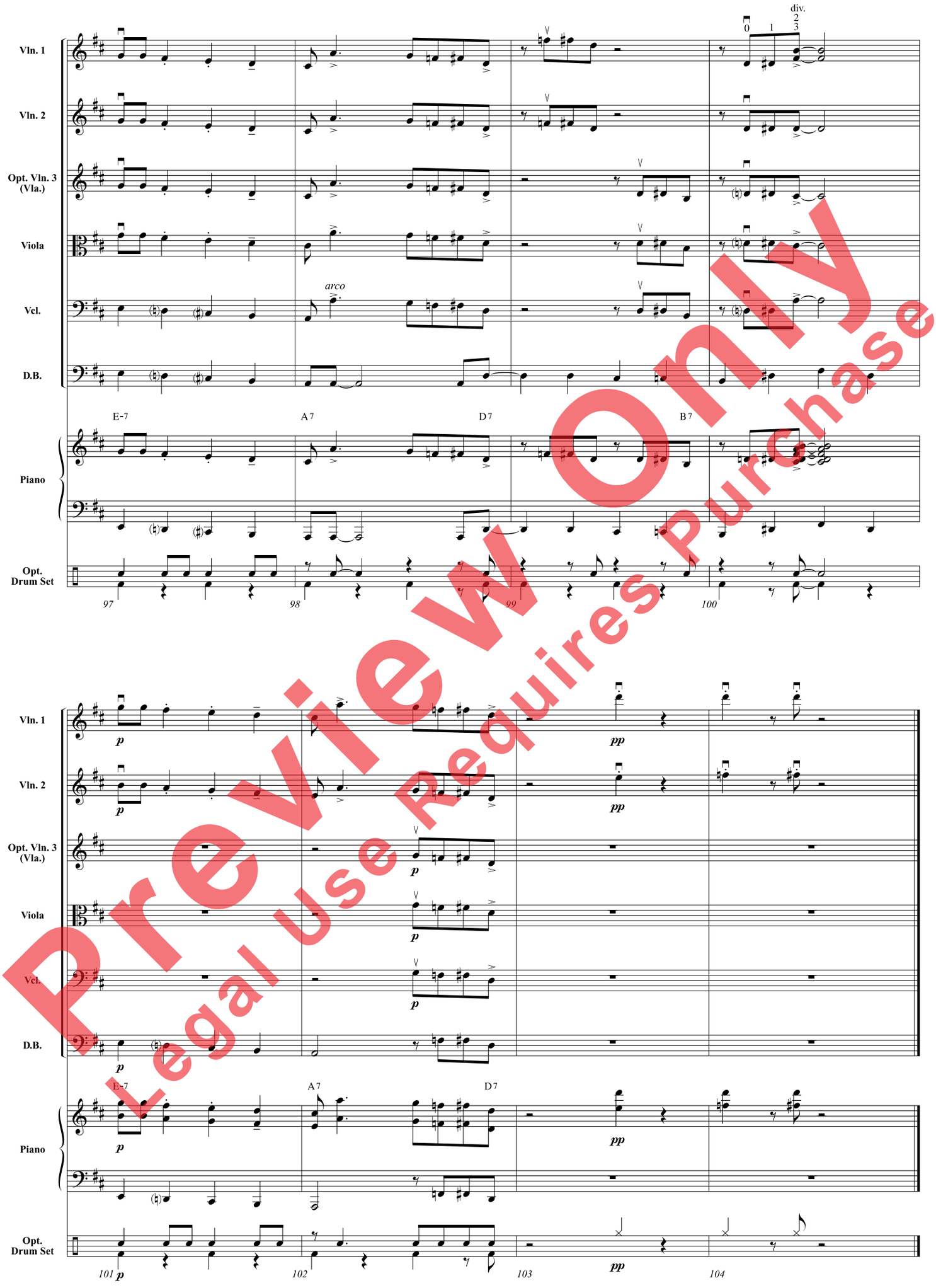

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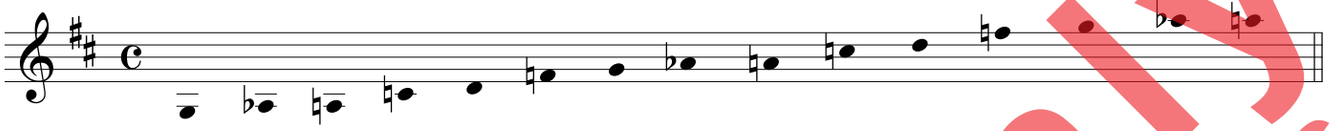
Techniques for Developing Improvised Solos

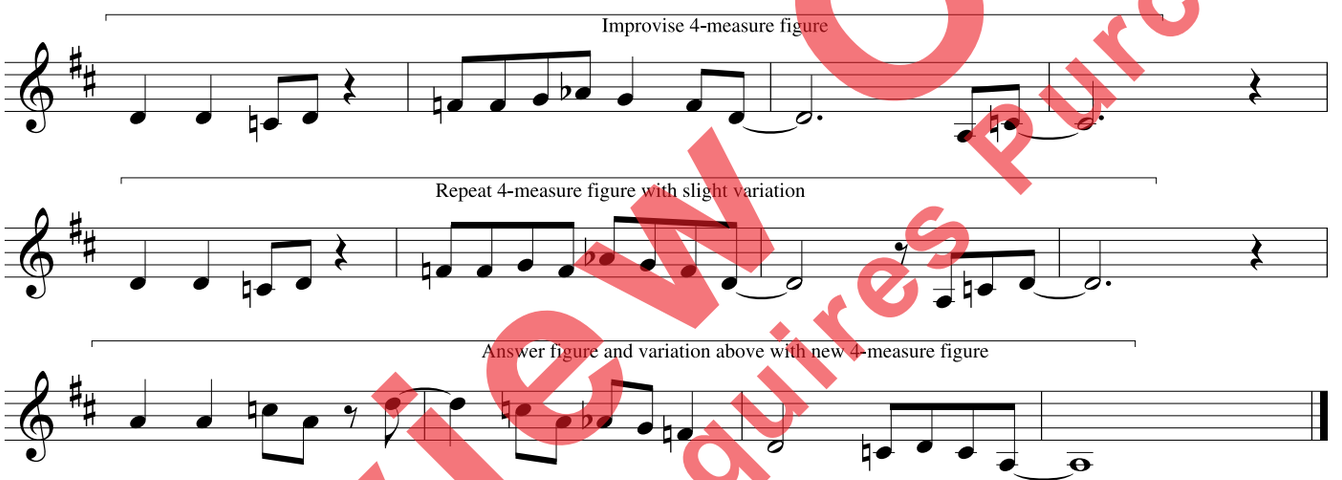
for measures 45–68

Easy:

Basic scale — D minor pentatonic scale with an A♭/G♯ added (also called the D blues scale).



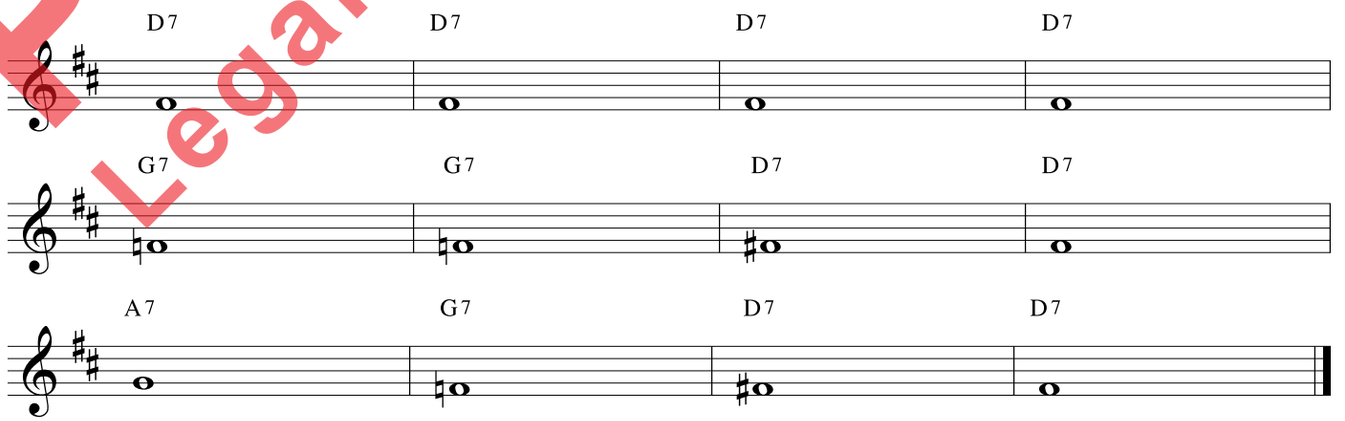
Use the D blues scale listed above on the entire 12-bar solo. Disregard the blues chord progression accompanying both solos (measures 45–56 and 57–68). Try improvising a solo following the blues vocal tradition: (1) improvise a 4-measure figure, (2) repeat the 4-measure figure in the following 4 measures with a slight variation, (3) answer the figure and variation in the final 4 measures. Below is an example:



Advanced:

Improvise around the inner melody line listed below. Use the D mixolydian scale (same notes as G major), with the F♯ adjusted to an F♮ according to the inner melody. Inner melodies are target notes made up of chord tones. For more information, visit www.jazzfiddlewizard.com.

Inner Melody



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